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Grand Opera Festival

FINAL WEEK, COMMENCING MONDAY, DECEMBER 30th, 1918

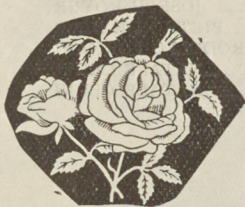
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Second and Final Week

MONDAY EVENING, DECEMBER 30th, 1918

LA BOHEME

Opera in Four Acts, by Giacomo Puccini

CAST OF CHARACTERS

MIMI.....	QUEENA MARIO
RODOLFO.....	GIUSEPPE AGOSTINI
MUSETTA.....	SOPHIE CHARLEBOIS
MARCEL.....	JOSEPH ROYER
COLLINE.....	PIETRO DE BIASI
SHAUNARD.....	RODOLFO FORNARI
BENOIT.....	NATALE CERVI
ALCINDORO.....	NATALE CERVI

GABTANO MEROLA, Conductor

SYNOPSIS OF SCENES

ACT I—A Garret.

ACT II—The Cafe Momus in the Latin Quarter.

ACT III—Scene 1—The Barriere de l'Enfer
Scene 2—A Garret.

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TUESDAY EVENING, DECEMBER 31st, 1918
LUCIA DI LAMMERMOOR

CAST OF CHARACTERS

HENRY ASHTON.....	ANGELO ANTOLA
LUCIA.....	QUEBENA MARIO
EDGAR OF RAVENSWOOD.....	MANUEL SALAZAR
RAYMOND.....	NATALE CERVI
NORMAN.....	ANTONIO CETTI
ALICE.....	ALICE HOMER
LORD ARTHUR BUCKLAW.....	LUCIANO ROSSINI

GAETANO MEROLA, Conductor

SYNOPSIS OF SCENES

ACT I—Scene 1—A Wood Scene.
 Scene 2—A Garden of Lucia's House.
ACT II—Scene 1—A Room in Ashton's House.
 Scene 2—Reception Room in Ashton's House.
ACT III—Scene 1—A Large Hall in Ashton's House.
ACT IV—A Cemetery.

ARGUMENT

The story relates the love of Sir Edgar Ravenswood for the lovely Lucia, sister to Lord Ashton, whose political opposition to Sir Edgar was made the more bitter by the fact that he (Lord Ashton) was holder of the forfeited Ravenswood estates. Her brother, furthermore, desired Lucia to marry Lord Arthur Bucklaw, as such a union would be beneficial financially to Ashton. Lucia, however, prefers the poor Ravenswood, and declares her love for him.

While absent on a journey, Sir Edgar dispatches many a proof of his fidelity to Lucia; they are, however, intercepted by her brother. Lucia is still true to her love. Finally, Ashton forges a paper telling of the unfaithfulness of Ravenswood. Lucia, driven almost to madness, at length consents to become the bride of Bucklaw.

The marriage takes place, but amid the festivities of the guests, after the newly wedded pair retired, groans are heard proceeding from the nuptial chamber. Lord Bucklaw is discovered, bleeding to death. The storm of remorse has proved too much for Lucia, who, in wild mania, brandishes the sword of her husband whom she has slain. Soon her senses return, but only as life departs. The terrible event precipitates her death, and wakes remorse in the heart of Lord Henry Ashton. Sir Edgar returns to take a last look upon her whom he loved, and finds that she has been faithful unto death.

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WEDNESDAY AFTERNOON, JANUARY 1st, 1919

THE SECRETS OF SUZANNE

(In English)

Opera in One Act, by Wolf-Ferrari

CAST OF CHARACTERS

SUZANNE.....	ELIZABETH AMSDEN
COUNT GIL.....	JOSEPH ROYER
SANTE (a servant).....	NATALE CERVI

Scene—Piedmont, Italy
GAETANO MEROLA, Conductor

ARGUMENT

Count Gil and his wife, Suzanne, live ideally happy together. But a sudden cloud darkens their sunshine. Gil fancies Suzanne has a secret, and tries in vain to persuade her to tell him. She longs to confess, but cannot summon courage. His suspicion grows. How can he account for the scent of tobacco in his drawing-room, save on the supposition that Suzanne receives clandestinely a lover! His jealousy increases with each penetrating fume. And then comes the explanation. He climbs to the window and sees Suzanne, who thinks herself alone, indulging in her one weakness, an occasional cigarette. He is reconciled. The old family butler—a dumb person—who has heretofore been able to smoke only sub rosa, now lights the "obnoxious weed," giving it the freedom of the house, as the curtain falls.

"I PAGLIACCI"

Opera in Two Acts. Book and Music by R. Leoncavallo

CAST OF CHARACTERS

NEDDA.....	ESTELLE WENTWORTH
HARLEQUIN.....	LUCIANO ROSSINI
CANIO.....	GIUSEPPE AGOSTINI
TONIO.....	JOSEPH ROYER
SILVIO.....	RODOLFO FORNARI

Musical Director, GAETANO MEROLA

SYNOPSIS OF SCENES

ACT I—A Village Street and the Arrival of the Mountebanks. Afternoon.
ACT II—A Scene in the Travelling Theatre. Evening.

PROLOGUE—The story is introduced by the clown, who sings, before the curtain rises, of the tragic sorrows and passions of buffoons.

ACT I—Canio is the chief of a little band of strolling mountebanks. His wife, Nedda, is a vain, pretty baggage, and he does not trust her. Tonio, a humpback, malicious, the clown, makes hot love to her in the village, where they are to play upon the day of their arrival. She repulses him and strikes him with a whip. In revenge he brings Canio upon Nedda and her lover, Silvio, a farmer in the neighborhood. Silvio runs away and Canio does not see his face. There are bitter words between man and wife, and Canio, in agony, prepares for his clowning.

ACT II—The people gather to see the show, and Silvio is in the crowd. The play is the old story of Pantaloon's jealousy and the love of Columbine and Harlequin. The crazed Canio acts with such realism that the peasants are enraptured. Suddenly he asks the name of the lover. Nedda defies him. He stabs her and kills Silvio, who starts from his place. Laughing madly, he shrieks out: "The comedy is finished!"

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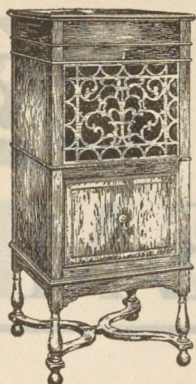
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WEDNESDAY EVENING, JANUARY 1st, 1919

FAUST

Opera in Four Acts, by Gounod

CAST OF CHARACTERS

MEPHISTOPHELES.....	PIETRO DI BIASI
FAUST.....	ROMEO BOSCACCI
VALENTINE.....	ANGELO ANTOLA
SIEBEL.....	DORIA FERNANDA
MARGUERITE.....	SOPHIA CHARLEBOIS
MARTA.....	ALICE HOMER

Soldiers, Villagers, Students, Etc.
GAETANO MEROLA, Conductor

SYNOPSIS OF SCENES

- ACT I—Scene 1—Dr. Faust's Study.
Scene 2—Fair in Nuremberg.
ACT II—Marguerite's Garden.
ACT III—Street in Nuremberg.
ACT IV—Marguerite's Prison.

STORY OF THE OPERA

Faust, a philosopher, after a life of meditation, wearies at the emptiness of human knowledge, and his own ability to unravel the mysteries of Nature. He summons to his aid the Spirit of Evil, who appears to him under the form of Mephistopheles. Through the supernatural power of the latter, Faust is restored to youth, endowed with personal beauty and luxurious garb. Mephistopheles, in a vision, reveals to him the village maid, Marguerite, with whom the student falls in love. Marguerite, noted for her loveliness, has been left by her soldier brother, Valentine, under the care of Dame Marta, a worthy but not very vigilant personage. The maiden at first rejects the stranger's advances, but through the intervention of Mephistopheles, he urges his suit, and Marguerite's resistance is at length overcome. Valentine, on returning from the wars, learns what has occurred. He challenges his sister's betrayer, but, through the intervention of Mephistopheles, he is killed in the duel. Marguerite, horror-stricken at the calamity of which she is the cause, gives way to despair. Her reason becomes affected, and in a frenzy she kills her infant. She is thrown into prison, and Faust, aided by Mephistopheles, obtains access to the cell in which she is confined. They both eagerly urge her to fly, but Marguerite, in whom holier feelings have obtained the ascendant, spurns their proffered aid and expires. Mephistopheles is triumphant at the apparent success of his schemes to destroy a human soul, but a chorus of heavenly voices is heard proclaiming that there is pardon for the repentant sinner, and the Evil One, foiled and overcome, crouches in terror as the spirit of Marguerite is borne to heaven by ministering angels.

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THURSDAY EVENING, JANUARY 2nd, 1919

CARMEN

Opera in Four Acts, by Bizet

CAST OF CHARACTERS

DON JOSE.....	MANUEL SALAZAR
ESCAMILLO.....	JOSEPH ROYER
DANCAIRO.....	NATALE CERVI
REMENDADO.....	LUCIANO ROSSINI
ZUNIGA.....	PIETRO DE BIASI
MORALES.....	RODOLFO FORNARI
MICABELA.....	QUEENA MARIO
FRASQUITA.....	FRANCES MOROSINI
MERCEDES.....	ALICE HOMER
CARMEN.....	STELLA DEMETTE

GAETANO MEROLA, Conductor

SYNOPSIS OF SCENES

- ACT I—A Public Square in Seville.
 ACT II—A Tavern in the Suburbs of Seville.
 ACT III—A Wild and Rocky Pass in the Mountains.
 ACT IV—A Square in Seville; Walls of the Bull Ring at the back.

Incidental Dances by Mlle. Clara Tosca, Olsen and Corps de Ballet

ARGUMENT

Soldiers are waiting for guard to be mounted. Micaela, a village girl, appears; she seeks a brigadier (Don Jose), bearing a message from his mother. The officer on guard invites her to wait; she declines and departs. The relief guard and Don Jose come on. The square is crowded with young men. Don Jose is indifferent. Girls enter, and young men inquire for Carmen, who asserts her desire for universal dominion by flinging at the silent Don Jose the flower she wears in her dress. Factory bells ring. Girls hasten to work. Don Jose's blood is roused, but the arrival of Micaela with a letter and purse from his mother calms him, and he resolves to stifle the sudden passion Carmen has excited, and devotes himself, as his mother wishes, to Micaela. She has scarcely gone, and Don Jose is about to throw Carmen's flower away, when a noise is heard in the factory. The girls rush out. Two of them have quarreled. One of them is wounded—her assailant is Carmen. Jose is ordered to take her into custody, which he does, but subsequently unfastens the cords that bind her hands. She sings, and is saucy to the officer, who resolves on sending her to prison. Don Jose and two soldiers escort her. At the foot of the bridge, a sudden push from Carmen throws Don Jose down and she escapes.

The second act displays an inn. Carmen is here with friends. They sing and dance. Officers and soldiers are here also. The Captain is fascinated by Carmen. A new arrival, Escamillo, appears, the victorious bull-fighter of Granada. Soldiers and gypsies welcome him. He devotes himself to Carmen. 'Tis time to close the inn. Escamillo and soldiers depart, but two smugglers, having booty in view, seek Carmen's assistance. She refuses to accompany them, telling them she is waiting for her lover. The smugglers try to persuade Carmen to induce Jose to join their band. She agrees, and when the enamoured brigadier arrives Carmen tempts him to stay, in spite of the trumpet of recall. He refuses to become a deserter, and is about to quit her, when an officer forces his way in and orders him out. Sabers are drawn. Carmen calls for aid. The gypsies, Carmen and Jose escape to the mountains.

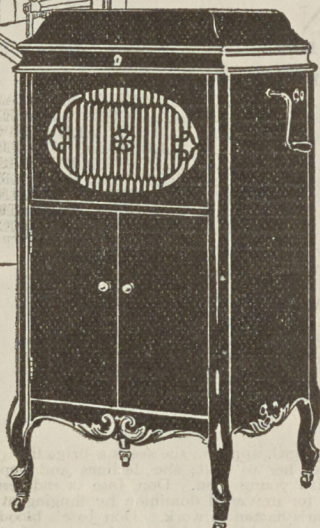
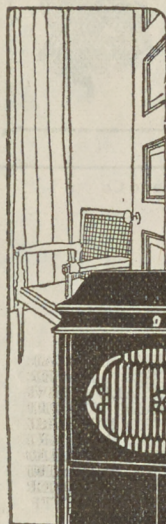
The contrabandists are busy; Jose is there with Carmen, whose love is waning. He still adores her, though stung by remorse for his mother. All are quitting the haunt when Escamillo arrives. He has toiled up the rocks in pursuit of Carmen, and not knowing Jose, reveals his passion to him. A fight is about to take place, but Carmen and the smugglers rush in and separate them. Jose upbraids Carmen. The sudden appearance of Micaela compels him to leave. He hesitates, but duty prevails, and he follows Micaela.

A bull fight is about to begin. Escamillo is there with the faithless Carmen. He departs. Carmen's gypsy friends warn her that Jose is in search of her. She will not conceal herself, and resolves to brave him. Jose comes. He tries to rekindle the old love. Carmen will not listen. Maddened with her joy at the triumph of Escamillo, Jose stabs her, and Carmen falls dead as the victorious Escamillo enters.

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FRIDAY EVENING, JANUARY 3rd, 1919

"THE JEWELS OF THE MADONNA"

Opera in Three Acts, by Ermanno Wolf-Ferrari

CAST OF CHARACTERS

GENNARO.....	GUISEPPE AGOSTINI
CARMELA.....	STELLA DEMETTE
MALIELLA.....	ELIZABETH AMSDEN
STELLA.....	FRANCES MOROSINI
CONCETTA.....	ALICE HOMER
TOTONNO.....	LUCIANO ROSSINI
ROCCO.....	RODOLFO FORNARI
RAFFAELE.....	JOSEPH ROYER

GAETANO MEROLA, Musical Director

SYNOPSIS OF SCENES

- ACT I—An open Square on the Bay of Naples.
ACT II—Carmela's Garden.
ACT III—The Den of the Camorrist.

Time: Present. Place: Naples.

ARGUMENT

ACT I

Naples, Festival Day. The story tells of the longing of youth and beauty for life and freedom. People gather in the public square for the festival. The heroine, Maliella, but partly clad, rushes from her house to join the fete. She throbs with the spirit of Springtime. Her foster-mother and her foster-brother, Gennaro, have tried in vain to hold her aloof from the crowd, knowing well that only sorrow can come to the wild girl. Incited by the gaiety of the crowd she sings, "But they not know that I am young, that I am pretty?" And away she rushes with neither thought nor care. She falls in with Raffaele, a Camorrist and a power in the underworld. Her wildness appeals to him. He demands a kiss, which she fiercely denies. In her frenzy she stabs him. And he, mad, kisses the blood. The procession of the Madonna appears. As they kneel, Raffaele whispers to Maliella: "What do you wish? That I damn myself for thee. The jewels of the Madonna! Do you wish them about your neck?" She recoils in fear and hate.

(Continued on page 17)

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"THE JEWELS OF THE MADONNA"

(Continued from page 15)

ACT II

Garden of the house of Maliella, her foster-mother and her foster-brother, Gennaro. Maliella is wrapped in thought of the man who has stolen her first kiss of love. She turns to Gennaro saying she must go forth into the world. He seizes her passionately. She laughs at him and yearns for the man who would dare to steal for her the jewels of the holy Madonna. Gennaro, mad with love, vows he will himself rob the saint, and locking the gate against Maliella he rushes out. A guitar is heard; 'tis Rafaele. He peers through the gate, singing a serenade. Maliella is beside herself. They pour forth their love in song. Tomorrow she will join him in his fastness by the sea to be the queen of love in wildest Naples. He leaves, and she is wild with the thoughts of his touch and the sound of his voice. Dazed, she falls as Gennaro enters. He holds before her a fold of damask, and she catches the gleam of jewels.

"Rafaele would have brought them, and lo, they are here." She fastens them about her neck, and with Rafaele's name on her lips, she sinks into Gennaro's arms.

ACT III.

The stronghold of the Camorristi. Early morning of the next day. The underworld holds carnival with dance and song. Rafaele dreams of the morrow with his "nose untainted." The orgy waxes warm as a cry is heard. It is Maliella, who enters in the depth of despair. To Rafaele she cries, "Save me from him." Rafaele, angered at the sight of the jewels, shakes her, saying, "Away from me—back to him." Then, as Gennaro's voice is heard, he adds, "Bring me that man, alive or dead." But Maliella cries, "The Jewels! He brought them to me, and they came from the Madonna." At this all fall back and sink on their knees in prayer, as they cry, "She is the evil one; she will bring upon us the curse; away with her." Maliella, with a wild look, flings herself from the cliff into the sea below.

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SATURDAY MATINEE, JANUARY 4th, 1919

MADAME BUTTERFLY

Opera in Three Acts, by Giacomo Puccini

Founded on the Book of John L. Long and the Drama of David Belasco

CAST OF CHARACTERS

MADAME BUTTERFLY (Cho Cho San).....	ESTELLE WENTWORTH
SUZUKI (her servant).....	STELLA DE METTE
B. F. PINKERTON (of U.S. Navy).....	ROMEO BOSCACCI
KATE PINKERTON (his American wife).....	ALICE HOMER
SHARPLESS (U.S. Consul).....	RODOLFO FORNARI
GORO (marriage Broker).....	LUCIANO ROSSINI
YAMADORO (Suitor for Cho Cho San).....	NATALE CERVI
THE BONZE (Cho Cho San's Uncle).....	PIETRO DE BIASI
TROUBLE (Cho Cho San's Child).....	

Cho Cho San's Relatives and Friends. Servants.

GAETANO MEROLA, Conductor

SYNOPSIS OF SCENES

- ACT I—Exterior of Pinkerton's house at Nagasaki.
ACT II—Interior of Cho Cho San's home; at the back a garden with cherries in bloom.
ACT III—Same as preceding.

Place—Nagasaki, Japan.

Time—The Present.

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MUSIC AND ARTS BUILDING

347 BROADWAY

SATURDAY EVENING, JANUARY 4th, 1919

AIDA

Opera in Four Acts, by Verdi

CAST OF CHARACTERS

AIDA, a Slave.....	ELIZABETH AMSDEN
AMNERIS, Daughter of the King.....	STELLA DEMETTE
AMONASRO, King of Ethiopia.....	ANGELO ANTOLA
RADAMES, Captain of the Guard.....	MANUEL SALAZAR
RAMPIS, High Priest.....	PIETRO DE VIASI
KING OF EGYPT.....	NATALE CERVI
A MESSENGER.....	LUCIANO ROSSINI
A PRIESTESS.....	FRANCES MOROSINI

Priests, Soldiers, Egyptians, Ethiopian Slaves and Prisoners
GABTANO MEROLA, Conductor

SYNOPSIS OF SCENES

- ACT I—Scene 1—Hall in the Palace of the King of Memphis. Scene 2—The Temple of Vulcan at Memphis.
ACT II—Scene 1—Hall in the Apartments of Amneris. Scene 2—Entrance to the City of Thebes.
ACT III—Banks of the Nile.
ACT IV—Scene 1—Hall in the King's Palace. Scene 2—Temple of Vulcan with crypt beneath.

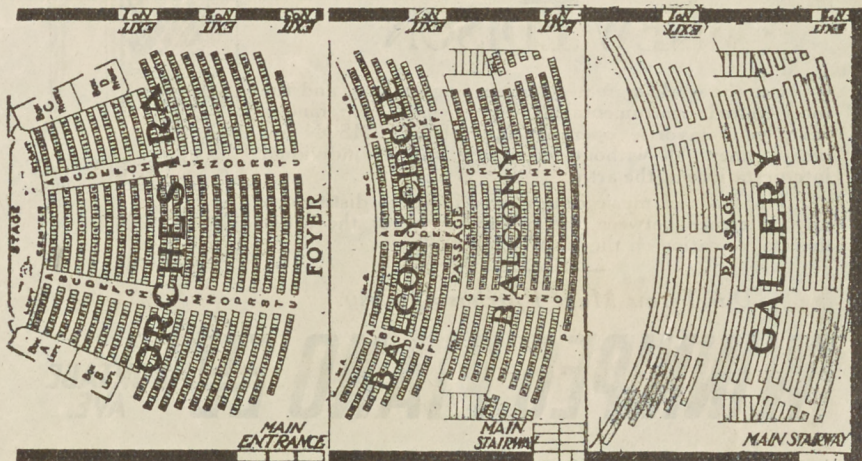
ARGUMENT

ACT I—Aida, daughter of Ethiopia's king, is held in servitude by the Egyptians. She loves Radames, who loves her. Amneris, daughter of the King of Egypt, is, although it is unrevealed, also in love with Radames. The latter is chosen leader of troops to resist the invading Ethiopians. He is victorious.

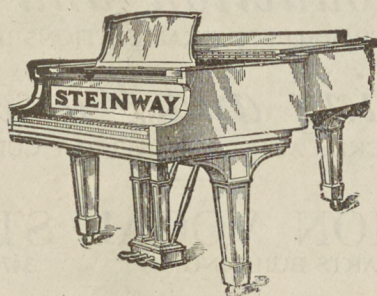
ACT II—Amneris learns that Radames loves Aida, which fact she has suspected. She becomes furious. Among the prisoners of Radames is Amonasro, Aida's father, though his rank is not known to the captors. The King liberates all prisoners, save Amonasro and Aida. He furthermore gives to the unwilling Radames the hand of his daughter in marriage.

ACT III—Radames, whose marriage with Amneris is about to take place, resolves to flee with Aida and Amonasro, but is apprehended by the high priest, Ramfis, and Amneris.

ACT IV—He is tried for treason and condemned to death, notwithstanding the entreaties of Amneris in his behalf. The last scene shows the re-union in death of Aida and the hero.



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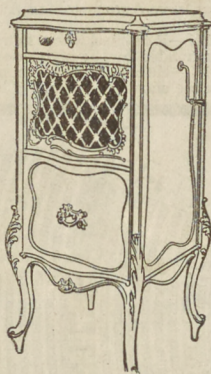
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